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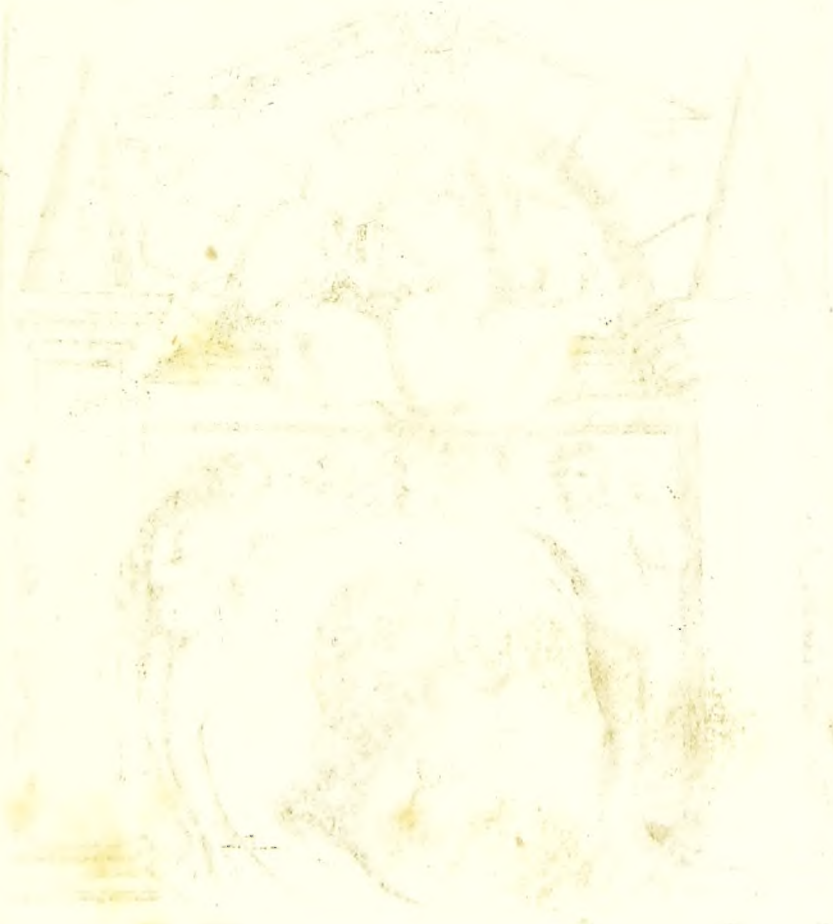

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THE

DANCES OF DEATH,

THROUGH THE

VARIOUS STAGES OF HUMAN LIFE.

WHEREIN THE

Capriciouſneſs of that Tyrant is exhibited in forty-ſix Copperplates,

DONE FROM THE

Original Deſigns which were cut in Wood, and afterwards painted

By JOHN HOLBEIN,

IN THE TOWN-HOUSE AT BASIL.

TO WHICH IS PREFIXED,

Deſcriptions of each Plate in French and Engliſh, with the Scripture Text from which the Deſigns were taken.

EDINBURGH:

MDCCLXXXVIII.

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PREFACE.

JOHN or HANS HOLBEIN, was born at Baſil, in 1498, and died at London of the plague in 1554, aged 56. This admirable Painter was inſtructed in the art by his father JOHN HOLBEIN. In the early part of his life, he purſued his ſtudies with inceſſant aſſiduity; and being poſſeſſed of an elevated genius, his progreſs was exceedingly rapid; ſo that he ſoon became far ſuperior to his inſtructor. He painted equally well in oil, water colours, and in freſco; and although he had never practiſed the art of painting in miniature till he reſided in England, yet he afterwards carried it to its higheſt perfection.

The invention of Holbein was ſurpriſingly fruitful, and often poetical; his execution was remarkably quick, and his application indefatigable. His pencil was exceedingly delicate; his colouring had a wonderful degree of force; he finiſhed his pictures with exquiſite neatneſs; and his carnations were life itſelf. He excelled all his cotemporaries in portrait, and his genuine works are always diſtinguiſhable by the true, round, lively imitation of fleſh viſible in them, and alſo by the amazing delicacy of his finiſhing.

The genius and excellence of this maſter were ſufficiently ſhewn in the hiſtorical ſtyle, by two celebrated compoſitions which he painted in the Hall of the Steel-yard Company; of which the ſubjects were the Triumph of Riches, and the Condition of Poverty; theſe two are univerſally admired for the richneſs of the colouring, as alſo for the ſtrong character of the figures through the whole. Frederick Zucchero, on ſeeing thoſe pictures, expreſſed the higheſt eſteem for Holbein, and even copied them in Indian ink.

In the Town of Baſil, he painted a picture of our Saviour's ſufferings, and in the ſame Town a Dance of Peaſants.

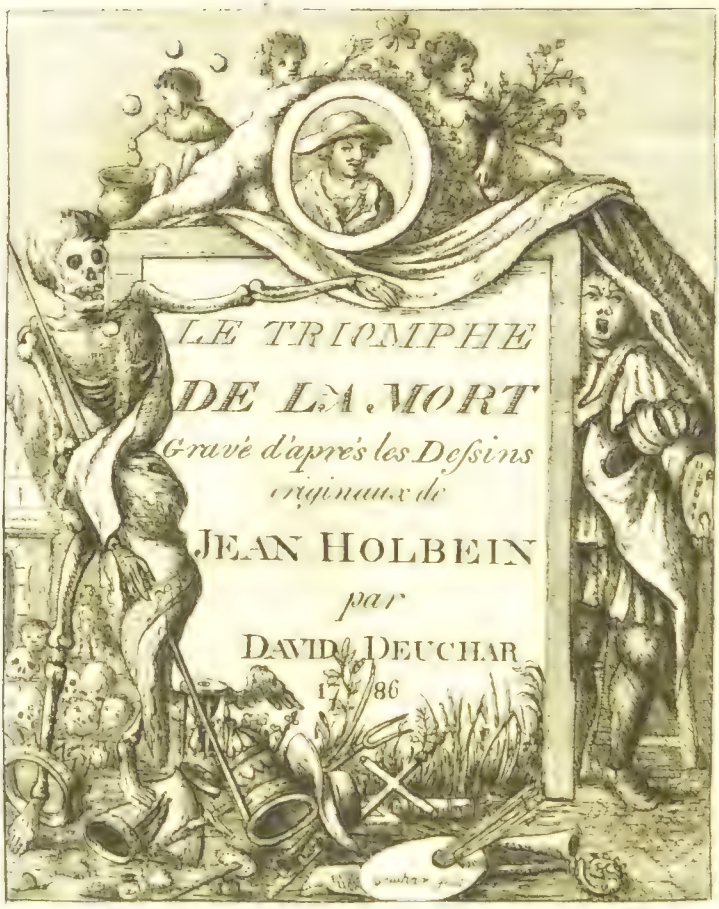
Abbè du Bos obſerves, that the altar-piece at Baſil, painted by Holbein, may be compared with the beſt productions of Raphael's diſciples for compoſition, and preferred to them with reſpect to colouring; that he ſhews a greater degree of knowledge of the Chiaro-ſcuro, and particular incidents of light that are truly marvellous. But that which contributed moſt to raiſe and eſtabliſh the reputation of this celebrated Painter was Death's Dance, deſigned and painted by him in the Town-houſe of Baſil; a work truly admirable, and which alone was ſufficient to render the name of Holbein immortal.

Sandrart relates, that he heard Rubens acknowledge, that he had learned a great deal from the pictures of Death's Dance; and he recommended them ſtrongly to the ſtudy of many of his own profeſſion.

The learned Eraſmus was ſo much ſtruck by the wonderful diſplay of genius exhibited in this great work, that he conceived a ſtrong friendſhip for Holbein; ſat to him for his picture; and recommended him to Sir Thomas More, the then Lord Chancellor of England; and to this incident our country is indebted for the many excellent performances which it afterwards received from the pencil of Holbein.

The deſigns for Death's Dance were cut in wood by Holbein, and publiſhed with the original texts from which they were taken; from that work the following plates were done. They contain the whole of Death's Dance, with borders and decorations; to which is added, a deſcription of each plate in French and Engliſh, and a portrait of Holbein.

Creauit Dominus DEUS hominem de limo terræ ad imaginem suam creauit illum, masculum & feminam creauit eos. GENES. II.



Mors Sceptra ligonibus æquat.

EXPLICATIONS DES SUJETS DU TRIOMPHE DE LA MORT, DE JEAN HOLBEIN.

PLANCHE I. Le Frontispice.

A côté d'une Table de pierre posée verticalement, Holbein paroît derrière un rideau que la Mort lui ouvre, pour mettre sous ses yeux le grand Spectacle des Scènes de la vie humaine qu'il va dessiner. Ce qui est encore désigné par un amas d'attributs de la grandeur, des dignités, des richesses, d'arts, de sciences, entremêlés de têtes de morts, et que la Mort elle-même foule à ses pieds. On lit au bas cette épigraphe tirée de Lucain :——

Mors sceptra ligonibus æquat.
La Mort confond le sceptre & la bêche.

Cette Table est surmontée d'un médaillon avec le portrait de Holbein. Deux Génies soutiennent ce médaillon, l'un l'entoure d'une guirlande de fleurs, & l'autre laisse échapper un papillon, tandis qu'un troisieme s'amuse à faire des bulles de savon. On sent assez ce que signifient ces deux allégories.

PLATE I. Frontispiece.

At the side of a stone Table, placed vertically, Holbein appears behind a curtain, which Death opens up to him, to place before his eyes the great Spectacle of the Scenes of human life, that he is going to sketch. This is also expressed by an heap of the attributes of grandeur, dignities, riches, arts and sciences, mixed with death-heads, which Death is trampling under his feet. Below is an epitaph from Lucan.—*Mors sceptra ligonibus æquat. Death confounds the sceptre with the spade.* This Table is topp'd

with a medallion, with the portrait of Holbein. Two Genii ſupport this medallion; the one ſurrounded with a garland of flowers, the other lets fly a butterfly, whilſt a third is amuſing himſelf with making ſoap bubbles. What theſe allegories mean is eaſily underſtood.

PLANCHE II. Le Peche.

Holbein a commencé ces Scènes de la vie par celle qui eut tant d'influence ſur toutes les autres. La Mère du genre humain, tient dans ſa main droite, la pomme fatale qu'elle vient de recevoir du ſerpent à tête de jeune homme, & Adam en cueille en même tems une autre, excité par les ſollicitations de la trop crédule Eve, qui lui montre celle qu'elle a reçue.

PLATE II. Sin.

Holbein has begun theſe Scenes of life by that which had ſuch influence on all the reſt. The Mother of the human race holds in her right hand the fatal apple, which ſhe has juſt received from the ſerpent with a young man's head; and Adam, at the ſame time, is plucking another, enticed by the ſolicitations of the too credulous Eve, who ſhews him the one ſhe has received.

Quia audiſti vocem uxoris tuæ, et comediſti de ligno, ex quo præceperam tibi, ne comederes, &c. Gen. iii. 17.

PECCATUM.

Quia audisti vocem uxoris tuæ, & comedisti de ligno, ex quo præceperam tibi ne comederes, maledicta terra in

MORS.

Et misit eum Dominus Deus de paradiso voluptatis, vt operaretur terram, de qua sumptus
GEN. III.

PLANCHE III. La Punition.

Nos premiers Parens chaſſés par l'Ange, s'enfuyent du Paradis terreſtre précédés de la Mort, qui joue de la guitare, & démontre en danſant la joie qu'elle reſſent de ſon triomphe.

PLATE III. Punishment.

Our firſt Parents, driven out by the Angel, are flying from the terreſtrial Paradiſe, preceded by Death, who is playing on the fiddle, and ſhews by dancing the joy he feels for his triumph.

Emiſit eum Dominus Deus de Paradiſo voluptatis, ut operaretur terram, de qua ſumptus eſt. Gen. iii. 23.

PLANCHE IV. La Condemnation au Travail.

Holbein, pour marquer en même tems le genre de travail qui eſt le partage de l'homme, & celui qui eſt le partage de la femme, nous repréſente Adam occupé à déraciner un arbre avec la Mort qui l'aide de toutes ſes forces, & un peu plus loin, Eve allaitant ſon enfant & tenant une quenouille.

PLATE IV. Condemnation to Labour.

Holbein, to mark at once the ſpecies of labour which is the lot of man, and that which falls to the ſhare of the woman, repreſents Adam employed in rooting up a tree, along with Death, who helps him with all his might; and at a little diſtance Eve ſuckling her child, and holding a diſtaff.

Maledicta terram opere tuo in laboribus, comedes cunctis diebus vitæ tuæ donec revertaris, &c. Gen. iii. 14.

MALEDICTIO

Maledicta Terra in opere tuo in labore vitæ tuæ comedes cunctis diebus vitæ tuæ donec revertaris V. GEN. iii

Moriatur Sacerdos magnus JOSUE. XX.
Et episcopatum eius accipiat alter: Psal. 108

PLANCHE V. Le Pape couronnant un Empereur.

Un Cardinal & trois Evêques aſſiſtent à cette cérémonie; la Mort s'y trouve auſſi ſous la figure de deux Squelettes, dont l'un eſt revêtu des habits de Cardinal; l'autre embraſſe le St Père de la main droite, et s'appuie de la gauche ſur une béquille.

PLATE V. The Pope crowning an Emperor.

A Cardinal and three Biſhops are aſſiſting at the ceremony; Death is there alſo under the figure of two Skeletons, one of which is dreſſed in Cardinals robes, the other embraces the holy Father with the right hand, and is leaning on a crutch with the left.

Moriatur ſacerdos magnus. Joſh. xx. 6.
Et epiſcopatum eius accipiat alter. Pſal. cviii. 8.

PLANCHE VI. Le CARDINAL.

UN Meſſager vient de lui remettre, en faiſant une génuflexion, la Bulle qui le fait Cardinal. La Mort ſaiſit ce moment pour paroître, et ſemble vouloir lui faire tourner ſon Chapeau ſur la tête. Le Meſſager tient de la main droit une boite de fer-blanc, pendu à une courroie, et dans laquelle il avoit ſans doute apporté la Bulle, que le Cardinal nouvellement crée tient à la main droite avec les Sceaux y affixé.

PLATE VI. The CARDINAL.

A Meſſenger has juſt preſented to him, on his knees, the Bull that conſtitutes him a Cardinal. Death ſeizes this moment to make his appearance, and ſeems to want to turn his hat upon his head. The Meſſenger is holding in his right hand a tin-box, hung by a ſtrap, in which he had no doubt carried the Bull, which the new made Cardinal holds in his right hand with the ſeals appended to it.

Væ qui juſtificatis impium pro muneribus, et juſtitiam juſti aufertis ab eo. Iſa. v. 23.

Væ qui justificatis impium pro munere, & justitiam justi auferetis ab eo. ESAIAE. V.

Princeps inducetur mortis Et quiescere faciam superbiam potentium EZECH. VII.

PLANCHE VII. L' Electeur.

Ce Prince ſortant de ſon palais avec ſes courtiſans, eſt abordé par une pauvre femme qui implore ſon ſecours, pour elle & pour l'enfant qu'elle tient par la main ; mais inſenſible aux beſoins de la veuve & de l'orphelin, il refuſe de l'écouter, & ſe tourne d'un air dédaigneux du côté de ſes courtiſans. La Mort paroît dans cet inſtant, & ſon air ſévère annonce qu'elle va le faire répentir de la dureté.

PLATE VI. The Elector.

This Prince, as he is coming out of his palace with his courtiers, is accoſted by a poor woman, who implores his help for herſelf and the infant ſhe holds by the hand ; but he, inſenſible to the diſtreſſes of the widow and orphan, refuſes to liſten, and is turning aſide with a diſdainful air to his courtiers. Death at this inſtant appears ; and his ſevere aſpect announces, that he is juſt about to make him repent his hard heartedneſs.

Princeps induetur mœrore, et quieſcere faciam ſuperbiam potentium. Ezek. vii. 24, 27.

PLANCHE VIII. L' Evêque.

D'un air de tranquillité & de réſignation ce bon Paſteur ſuit la Mort, qui l'emmène en riant et en danſant, tandis que quelques bergers, oubliant leur troupeau, errent çà & là dans la campagne, déſeſpérés de la perte de leur Chef. Le ſoleil prêt à ſe coucher, va laiſſer dans les ténèbres ce malheureux troupeau, qui n'ayant plus de conducteur, ſera bientôt la proie du loup & des autres bêtes féroces.

PLATE VIII. The Bishop.

With an air of tranquillity and reſignation, this worthy Paſtor follows Death, who is leading him away laughing and dancing, whilſt ſome ſhepherds, forgetting their flocks, are wandering here and there through the country, in deſpair for the loſs of their Chief. The ſun, now ready to ſet, is juſt about to leave in darkneſs the ill-fated flocks, who, having no longer a conductor, will ſoon become the prey of wolves and other ravenous animals.

Percutiam paſtorem, et diſpergentur oves gregis. Mat. xxvi. 31.

Percutiam Pastorem, & dispergentur oues gregis. MAT. XXVI. MAR. XIIII.

Ecce appropinquat hora. MAT. XXVI.

PLANCHE IX. Le Chanoine.

Au moment où il entre dans l'égliſe, la Mort l'aborde, & en lui montrant un ſable écoulé, lui annonce que ſon heure eſt venue. Il paroit que c'eſt un Dignitaire du premier rang, puiſqu'il eſt ſuivi d'un Page, d'un Veneur qui porte un faucon ſur le poing, & d'un Bouffon.

PLATE IX. The Canon.

At the moment he is entering the Church, Death acoſts him; and ſhewing him an hour-glaſs run down, announces that his hour is come. He appears to be a Dignitary of the firſt rank; for he is followed by a Page, a Huntſman, who carries a falcon on his fiſt, and a Fool.

Ecce appropinquavit hora. Matth. xxvi. 45.

PLANCHE X. Le Frere Queteur.

Pret à rentrer dans ſon couvent avec ſa tire-lire & ſa beface, la Mort l'arrête à la porte, & toute auſſi ſourde à ſes cris, qu'inſenſible à l'effroi qu'elle lui cauſe, elle le tire de toutes ſes forces par ſon capuchon, & rend impuiſſans les efforts du bon frère pour ſe dérober de ſes mains.

PLATE X. The Friar Provisor.

As he is juſt ſtepping into his Convent, with his Chriſtmas-box and wallet, Death ſtops him at the door; and deaf to his cries, as well as regardleſs of the fright he throws him into, drags him with all his might by the cloak, and renders all the good Friar's attempts to diſengage himſelf ineffectual.

Sedentes in tenebris & umbra Mortis: vinctos in mendicitate, Pſal. cvi. 10.

Sedentes in tenebris, & in umbra mortis, vinctes in mendicitate. PSAL. CVI.

Ipse mendax qui non habet disciplinam, & in multitudine stultitiæ suæ decipitur. PROVERB.

PLANCHE XI. L'Abbe.

La Mort non contente d'avoir arraché à ce groſs Prelat ſa Croſſe, qu'elle porte en triomphe ſur ſon épaule, & ſa Mitre, dont elle s'eſt affublée, le tire encore impitoyablement après elle ; il élève d'une main ſon bréviaire, & fait de l'autre de vains efforts pour la repouſſer.

PLATE XI. The Abbe.

Death, not contented with ſtripping this fat Prelate of his Croſier, which he is carrying in triumph on his ſhoulder, and his Mitre, with which he is dreſſing himſelf, is dragging him away without pity. He raiſes his breviary with one hand, and with the other is making ſome vain efforts to puſh him off.

Ipſe morietur, quia non habuit diſciplinam, et in multitudine ſtultitiæ ſuæ decipietur. Prov. v. 23.

PLANCHE XII. L'Abbesse.

La Mort ridiculement coiffée de diverſes plumes flottantes, & vêtue d'une eſpèce de mante, emmène hors de ſon Couvent une Abbeſſe qu'elle tire de toutes ſes forces par ſon ſcapulaire. La révérendiſſime Mère quitte à regret la vie & les honneurs dont elle jouit, & exprime par l'altération de ſes traits & par ſes cris, l'effroi que la Mort a jeté dans ſon ame. On voit derrière elle, ſous la porte de l'Abbaye, une jeune Nonne vivement agitée par la crainte & par la douleur.

PLATE XII. The Abbess.

Death ludicrouſly hooded with ſeveral flowing plumes, and robed in a kind of gown, carries out of her Convent an Abbeſs, whom he is dragging with all his might by her ſcapulary. The reverend Mother with regret is leaving life and the honours ſhe enjoys; and expreſſes, by the alteration of her features and by her cries, the fright that Death has produced in her ſoul. Behind her, under the gate of the Convent, appears a young Nun, ſtrangely agitated with terror and grief.

Laudavi magis mortuos, quam viventes. Eccl. iv. 2.

Laudaui magis mortuos, quam viuen
tes. ECCLE. IV.

Væ qui dicitis malum bonum, & bonum malu: ponentes tenebras lucem, & lucem tenebras: ponentes amaritiam in dulce, & dulce in amarum. ESAIÆ. V.

PLANCHE XIII. Le Predicateur.

Tandis qu'il prêche ſon auditoire, la Mort qui eſt derrière lui, une étole au cou, élève par-deſſus ſa tête un os de mort, & en la montrant à l'aſſemblée lui fait ſans doute le plus éloquent de tous les ſermons.

PLATE XIII. The Preacher.

As he is preaching to his congregation, Death, who is behind him with a ſtole about his neck, holds over his head the bone of a dead body, and by ſhewing it to the Aſſembly, preaches to them, undoubtedly, the moſt eloquent of all ſermons.

Væ qui dicitis malum bonum, et bonum malum: ponentes tenebras lucem, et lucem tenebras: ponentes amarum in dulce, & dulce in amarum. Eſaiae v. 20.

PLANCHE XIV. Le Pretre.

On le voit dans la rue porter le St. Sacrement à un moribond. La Mort marche devant lui, et porte la lanterne & la clochette. Il eſt ſuivi d'un garçon qui porte l'eau bénite & un cierge, & d'une jeune femme affligée qui paroît être venue le chercher.

PLATE XIV. The Priest.

He appears carrying the Holy Sacrament along the ſtreet to a dying man. Death marches before him, carrying the lanthorn and a little bell. He is followed by a Boy who carries the holy water and a taper, and by a young Woman with a mournful aſpect, who ſeems to have come in queſt of him.

Sum quidem & ego mortalis homo. Sapi. vii. 1.

Sum quidem Sage mortalis homo SAP VII

Medice, curate ipsum. LVCAE. IIII.

PLANCHE XV. Le MEDECIN.

La MORT lui amène un vieillard malade dont elle lui préſente l'urine dans une phiole, & paroît lui dire d'un air moqueur, crois-tu pouvoir ſauver un homme que je tiens déjà en ma puiſſance ?

PLATE XV. The PHYSICIAN.

DEATH is leading to him a ſick old man, whoſe urine he is preſenting to him in a phial, and appears ſaying, in a jeering manner, Doſt thou think that thou art able to ſave a man whom I have already in my power ?

Medice cura teipſum. Lucae iv. 23.

PLANCHE XVI. L'Astrologue.

Il a les yeux fixès ſur une ſphère ſuſpendue au plancher, & paroît profondément occupé des vaines chiméres de l'Aſtrologie judiciaire, tandis que la Mort vient tourner ſon attention ſur une tête de mort, qu'elle lui préſente dans l'attitude la plus groteſque, & ſemble lui dire d'un ton railleur ; ton art ſublime a-t-il pu t'ap-prendre que je viendrois te rendre autjourd'hui cette viſite ?

PLATE XVI. The Astrologer.

He has his eyes fixed on a ſphere hanging from the cieling, and appears profoundly engaged in the vain chimeras of judicial Aſtrology, while Death comes to turn his attention upon a death head, which he is preſenting to him in a moſt groteſque attitude, ſeeming to ſay, in a jeering tone, Could thy ſublime art inform thee, that I was coming to pay thee this viſit to-day ?

Indica mihi, ſi noſti, omnia ſciebas. Tunc quod naſciturus eſſes ? & numerum dierum tuorum noveras ? Job xxxviii. 18, 21.

Indica mihi si nosti omnia, Screbas quod nasci-
bungus esses, & numerum dierum tuorum m

Dispone domui tuæ, morieris enim tu, & non
Ibi morieris & ibi, erit currus gloriæ tuæ. ISAIAE XXII

PLANCHE XVII. L'Empereur.

Assis sur son Trône, & tenant dans sa main le glaive de l'Empire, il écoute attentivement un avocat qui plaide d'un ton doucereux contre un malheureux paysan, tandis que celui-ci attend en tremblant, & dans la posture la plus suppliante, l'arrêt qui doit décider de son sort. La Mort développe en ce moment toute sa puissance; elle occupe fièrement le fond du Trône, & appuie nonchalemment son bras sur la couronne du Monarque. L'air irrité avec lequel le Chef de l'Empire regarde l'avocat & ses deux cliens qu'on voit, la tête découverte, à côté de leur défenseur, est d'un heureux préfage pour le pauvre opprimé. On voit au bas du Trône le sceptre & le globe de l'Empire posés sur un coussin. La Mort a placé son sable fatal à côté de ces attributs d'une grandeur qu'elle peut faire évanouir à son gré.

PLATE XVII. The Emperor.

Seated on a Throne, and holding in his hand the Sword of State, he is attentively listening to an advocate pleading in a soothing tone, against an unfortunate peasant, who trembling waits, in the most suppliant posture, the decree that is to determine his fate. Death at this moment displays all his power: he proudly takes possession of the bottom of the throne, and is carelessly leaning his arm on the Monarch's crown. The angry aspect, with which the Emperor views the advocate and his two clients, who are seen standing with their heads uncovered, is a happy presage for the poor oppressed peasant. At the foot of the throne are lying the sceptre and globe of the Empire, placed on a cushion. Death has set down his fatal glass beside these attributes of grandeur, which he can cause to vanish at his pleasure.

Dispone domui tuæ, quia morieris tu, et non vives, Isaiæ xxxviii. 1.
Ibi morieris, et ibi erit currus gloriæ tuæ. Isaiæ xxii. 18.

PLANCHE XVIII. Le Roi.

On le voit manger en cérémonie, aſſis ſous un dais & ſervi par ſes grands officiers ; la Mort eſt venue ſe mettre du nombre, & fait en ce moment l'office d'Echanſon. Elle verſe à boire au Monarque qui lui tend ſa large coupe, qu'il va vraiſemblablement vuider pour la dernière fois. Ce Prince tient de la main gauche un papier, ſans doute un placet qu'on vient de lui remettre.

PLATE XVIII. The King.

He is ſeen, eating in ſtate, under a canopy, and ſerved by the officers of the court. Death is come to put himſelf in the number, and is at this inſtant performing the office of cupbearer. He is pouring out drink to the Monarch, who holds out to him his great cup, which he is now probably to empty for the laſt time. The Prince holds in his left hand a paper, without doubt a petition, that has juſt been preſented to him.

Sicut et Rex hodie eſt, et cras morietur. Eccle. x. 12.
Nemo enim ex regibus aliud habuit.

Sicut & Rex hodie est, & cras moritur: nemo enim ex regibus aliud habuit.
ECCLES. X.

Gradientes in superbia potest DEVS humiliare
DANTE. IIII.

PLANCHE XIX. L'Imperatrice.

Au milieu d'une marche pompeuſe, dans la cour d'un vaſte palais, la Mort qui paroit faire ici l'office d'Ecuyer, amène cette Princeſſe juſqu'au bord d'une foſſe ſépulcrale, pour lui faire voir le terme auquel toutes ſes grandeurs viendront aboutir.

PLATE XIX. The Empress.

In the midſt of a pompous march, in the court of a great palace, Death, who ſeems here to do the office of gentleman-uſher, leads this Princeſs to the brink of a grave, and ſhews her the bounds within which all her grandeur is to be confined.

Gradientes in ſuperbia poteſt Deus humiliare. Danie iv. 34

PLANCHE XX. La Reine.

La Mort revêtue des habits de la folie, entraine avec violence cette jeune Princeſſe, au moment qu'elle ſort de ſon Palais pour jouïr du plaiſir de la promenade ; la terreur peinte ſur le viſage elle faite rétentir les airs de ſes cris douloureux ; la dame d'honneur qui l'accompagne, agitée du plus violent déſeſpoir, implore le ſecours du ciel, tandis que le bouffon de la Riene fait de vains efforts pour la défendre contre la Mort, qui tient ſon fable élevé pour faire voir que l'heure fatale eſt arrivée.

PLATE XX. The Queen.

Death arrayed in the habits of folly, drags away violently this young Princeſs, juſt as ſhe is coming out of her palace to enjoy the pleaſure of walking. With terror painted in her countenance, ſhe is making the air reſound with her mournful cries ; the maid of honour, who accompanies her, agitated with the moſt violent deſpair, is imploring the aid of Heaven, while the buffoon is making vain efforts to defend her againſt Death, who holds aloft his glaſs, to ſhew that the fatal hour is come.

Mulieres opulentæ ſurgite, & audite vocem meam : poſt dies enim & annum, vos contremebit inſirmi confidentes. Iſaiæ xxxii. 9, 10.

Mulieres quidam [illegible] audite vocem meam [illegible] Exaudiam, & vos [illegible] Isaiæ. XXXII

De lecto super quem ascendisti, non de-
scendes, sed morte morieris. IIII. REG. I.

PLANCHE XXI. La Duchesse.

Sous la figure de deux ſquelettes hideux, la Mort vient la ſurprendre, mollement couchée ſur un lit élégant. L'un des ſquelettes la réveille au ſon d'un violon, tandis que l'autre lui arrache ſa couverture en faiſant d'effroyables grimaces.

PLATE XXI. The Dutchess.

Death, in the ſhape of two hideous ſkeletons, comes to ſurpriſe her as ſhe is lying ſoftly on an elegant bed. One of the ſkeletons awakes her with the ſound of a violin, while the other is pulling off her bed-clothes, making frightful grimaces.

De lectulo, ſuper quem aſcendiſti, non deſcendes, ſed morte morieris. 4 Reg. i. 4.

PLANCHE XXII. La Comtesse.

Elle n'eſt occupée que du ſoin de ſa parure, & reçoit avec empreſſement, des mains d'une de ſes femmes, un habillement très-riche avec une chaîne d'or. La Mort vient troubler ſa toilette, & lui a déjà paſſé autour du cou, ſans qu'elle s'en ſoit encore apperçue, un collier fait de petits os de mort.

PLATE XXII. The Countess.

She is wholly taken up with the care of her dreſs, and is receiving with eagerneſs, from the hands of one of her maids, a very rich robe with a gold chain. Death comes to derange her toilet, and has already, without being perceived, ſlip'd round her neck a collar made of ſmall bones.

Ducunt in bonis dies ſuos, et in puncto ad inferna deſcendunt. Job xxi. 13.

Ducunt in bonis dies suos, & in puncto ad inferna descendunt. JOB. XXI.

Mors de fola Mors feparabit. RUTH. I.

PLANCHE XXIII. Les Nouveaux Maries.

Dans les premiers tranſports d'une douce union, ces deux tendres époux paroiſſent tellement occupés l'un de l'autre, ils ſont ſi enivrés de leur bonheur mutuel, qu'ils ne voient ni n'entendent la Mort qui marche devant eux, en frappant vigoureuſement ſur un petit tambour, & qui va leur donner beintôt un cruel trouble-fête.

PLATE XXIII. The New Married Pair.

In the firſt tranſports of an happy union, this tender couple appears ſo wholly taken up with each other, and ſo inebriated with their mutual happineſs, that they neither ſee nor hear. Death, who is marching before them, beating furiouſly on a little drum, is ſoon to give a cruel interruption to their enjoyments.

Sola mors me et te ſeparaverit. Ruth i. 17.

PLANCHE XXIV. La Chanoinesse.

L'on voit dans cette jeune & belle recluſe, un mélange frappant de galanterie & de dévotion. Agenouillée devant un petit autel, ſon roſaire à la main, elle écoute amoureuſement les chanſons qu'un jeune homme, aſſis ſur ſon lit, lui adreſſe en les accompagnant de ſon luth. La Mort vient éteindre les cierges allumés ſur l'autel, & changer en amertume les douceurs de ce tête-à-tête.

PLATE XXIV. The Canoness.

There appears in this young and beautiful recluſe, a ſtriking mixture of gallantry and devotion. On her knees before a little altar, with her roſary in her hand, ſhe is amorouſly liſtening to the ſongs which a young man, ſeated on a bed, addreſſes to her, accompanying them with his lute. Death comes to put out the tapers burning on the altar, and to change into ſadneſs the pleaſures of this converſation.

Eſt via, quæ videtur homini juſta: noviſſima autem ejus deducunt hominem ad mortem. Prov. xiv. 12.

Est via quæ videtur homini justa nouissima autem eius deducunt hominem ad mortem.
PROVERB.

Quoniam cum interierit, non sumet secum omnia, neque cum eo descendet gloria eius.
PSAL. LXVIII.

PLANCHE XXV. Le Comte.

La Mort ajoute ici à l'exercice de ſon emploi accoutumé celui de vengeur de vaſſaux opprimés ; elle jette avec violance à la tête de ce Seigneur ſes armoiries, l'objet chéri de ſon orgueil, ſous le poids deſquelles elle va le faire périr. On le voit fouler à ſes pieds un fléau pour déſigner ſon inhumanité envers les laboureurs, cette claſſe de la ſociété ſi néceſſaire & ſi reſpectable ; on peut encore remarquer à terre, les débris du caſque dont ces armoiries étoient ſurmontées avec d'autres ornemens qui les décoroient.

PLATE XXV. The Count.

Death here adds to his uſual employment that of avenger of oppreſſed vaſſals. He is throwing with violence at the head of this lord, his coat of arms, the dear object of his pride, under the weight of which he is ready to make him fall. He appears trampling under foot a flail, to mark his inhumanity to labourers, a claſs of ſociety ſo neceſſary and reſpectable. On the ground alſo are to be ſeen the remains of the helmet which formed the creſt of his arms, with the other ornaments that decorated them.

Quoniam cum interierit, non ſum & omnia : neque deſcendet cum eo gloria ejus. Pſal. xlvii. 18.

PLANCHE XXVI. Le Chevalier.

Ce preux Chevalier ſorti vainqueur de tant de combats & de tant de tournois, vient enfin de trouver ſon maitre. La Mort l'a percé de part en part d'un furieux coup de lance, & ſe rit des vains efforts qu'il met en uſage pour ſe défendre contr'elle.

PLATE XXVI. The Knight.

This worthy Cavalier, returned victorious from ſo many combats and tournaments, comes at length to meet his match. Death has run him through the body with a furious ſtroke of the lance, and is laughing at the vain efforts he makes to defend himſelf.

Subito morientur, & in media nocte turbabuntur populi, & auferent violentum abſque manu. Job xxxiv. 20.

Subito morientur, & in media nocte turbabun-
tur populi, & auferent violentum absque manu
IOB. XXXIV

Quis est homo qui viuet, & non videbit Mortem? eruet animam suam de manu inferi. PSAL. 88.

PLANCHE XXVII. Le Gentilhomme.

Il fait tout ce qu'il peut pour reculer le moment qui doit le ſéparer pour toujours de ſes poſſeſſions, & de ſon beau château qui paroît dans le lointain ; mais la Mort inéxorable a déjà placé près de lui la bière fatale où elle va le faire entrer.

PLATE XXVII. The Gentleman.

He is doing every thing in his power to put off the moment, that is to ſeparate him for ever from his poſſeſſions, and his fine ſeat, which appears in the back ground ; but Death inexorable has already ſet down beſide him the fatal bier, into which he is about to make him enter.

Quis eſt homo, qui vivet, et non videbit morte : eruet animam ſuam de manu inferi ? Pſal. lxxxviii. 49.

PLANCHE XXVIII. Le Soldat Suisse.

Sur un champ de bataille jonché de cadavres, la Mort armée d'un bouclier & d'un grand javelot, attaque dans le ſein de la victoire ce guerrier échappé ſeul au carnage, & lui porte des coups terribles. C'eſt en vain que ce brave Soldat dont la valeur ſembloit indomptable, s'acharne à diſputer la victoire à un adverſaire auquel rien ne ſauroit réſiſter. Dans le lointain on apperçoit une autre Mort qui bat du tambour en courrant, & qui eſt ſuivie de quelques Soldats.

PLATE XXVIII. The Swiss Soldier.

On a field of battle, covered with dead carcaſes, Death, armed with a buckler and a huge dart, attacks this warrior, in the boſom of victory, eſcaped alone from the carnage of the day, and is giving him ſome terrible blows. It is in vain that this brave ſoldier, whoſe courage ſeems invincible, is obſtinately attempting to diſpute the victory with an irreſiſtible adverſary. In the back ground appears another Death, running, and beating on a drum, who is followed by ſeveral ſoldiers.

Cum fortis armatus cuſtodit atrium ſuum, &c. Si autem fortior eo ſuperveniens vicerit eu, univerſa ejus arma auferet. in quibus confidebat. Lucam xi. 21, 22.

Cum fortis armatus custodit atrium suum, et
Si autem fortiora superueniens uenerit, eum
cuius arma auferet, in quibus confidebat. LVCAE

Disperdam iudicem de medio eorum et

PLANCHE XXIX. Le Juge.

Il paroît que ce ſuppôt de Thémis, oubliant la dignité de ſa place, s'abandonne ſans pudeur à l'iniquité. Il tend la main à l'or que cet homme riche va lui donner, ſans doute pour en obtenir un jugement favorable, & faire ſuccomber le pauvre malheureux qu'on voit dans une attitude craintive à côté du Juge. La Mort vient le ſurprendre au milieu de ſes prévarications, & lui arrache des mains la baguette qui eſt la marque de ſa dignité.

PLATE XXIX. The Judge.

It appears that this ſupporter of Juſtice, forgetting the dignity of his ſtation, abandons himſelf without ſhame to injuſtice. He is ſtretching out his hand for the gold that the rich man is going to give him, without doubt to obtain of him a favourable deciſion, and to bear down the poor unfortunate man, who appears in a trembling poſture at the ſide of the Judge. Death comes to ſurpriſe him in the midſt of his prevarications, and is ſnatching out of his hands the rod which is the mark of his dignity.

Diſperdam judicem de medio ejus. Amos ii. 3.

PLANCHE XXX. Le Conseiller.

Ce Magiſtrat paroît fort occupé à donner en pleine rue à un homme riche, des conſeils qu'un petit diable à califourchon ſur ſon cou lui ſouffle aux oreilles, tandis qu'il ne fait aucune attention au pauvre qui lui touche doucement l'épaule, & démande dans l'attitude la plus ſuppliante à être écouté. La Mort indignée ſemble ſortir de terre, pour mettre fin à cette converſation intéreſſée.

PLATE XXX. The Counsellor.

This Magiſtrate appears deeply engaged in giving, in the open ſtreet, to a rich man, the advices which a little Devil, aſtrode on his neck, is blowing into his ears, while he pays no ſort of regard to the poor man, who is topping his ſhoulder, and in the moſt ſuppliant poſture aſking to be heard. Death ſeems to be riſing from the earth, in indignation, to put an end to this intereſting converſation.

Qui obturat aurem ſuam ad clamorem pauperis, et ipſe clamabit, & non exaudietur. Prov. xxi. 13.

Callidus vidit malum, & abscondit se: innocen-
tes pertransiit & afflictus est damno. *PROVERB. XXII.*

PLANCHE XXXI. L'Avocat.

Ce ſujet ſe rapporte au No 29. L'exemple du Juge ſemble autoriſer l'Avocat à ſe faire payer chérement ſes prévarications, & cela même en préſence de ſon pauvre client qui ſe tient dans un certain éloignement, & dont l'état miſérable feroit pitié à une ame moins dure que celle de l'homme de loi. Mais la Mort vengera l'opprimé ; elle verſe abondamment dans la mains de l'Avocat de l'argent dont il ne profitera guère, car elle lui montre en même tems d'un air moqueur ſon ſable écoulé.

PLATE XXXI. The Advocate.

This ſubject anſwers to No 29. The example of the Judge ſeems to authoriſe the Advocate to get himſelf well paid for his prevarication, and that even in the preſence of his poor client, whoſe wretched condition would raiſe compaſſion in any breaſt leſs obdurate than that of the lawyer. But Death will avenge the oppreſſed ; he is pouring into the hands of the advocate money in abundance, of which he will have little uſe, for he is, at ſame inſtant, ſhewing him, with an air of inſult, his ſand run out.

Callidus vidit malum, & abſcondit ſe innocens pertranſiit & afflictus eſt damno. Prov. xxii. 3.

PLANCHE XXXII. Le Marchand.

Echappé aux périls de la mer, arrivé heureuſement au port, ce riche Marchand ſe croit en pleine ſécurité ; il ſe trompe. Occupé à compter ſon argent, à examiner ſes marchandiſes & à traiter de leur vente, un mauvais chaland, la Mort elle-même arrive, & ce n'eſt que de ſa perſonne qu'elle veut faire emplette.

PLATE XXXII. The Merchant.

Escaped from the dangers of the ſea, and ſafely arrived in port, this rich Merchant believes himſelf now in perfect ſafety ; but he is miſtaken. Employed in counting his money, examining his goods, and treating about their diſpoſal, a bad cuſtomer, Death himſelf, comes up, and it is his perſon only that he wants to bargain for.

Qui congregat theſauros lingua mendacii, vanus et excors eſt, & impingetur ad laqueos Mortis. Prov. xxi. 6.

Qui congregat thesauros lingua mendacij,
vanus & excors est, & impingetur ad laqueos
MORTIS. PROVER. XXI.

Venite ad me omnes qui laboratis & onerati estis.
MATTH. XI.

PLANCHE XXXIII. Le Colporteur.

Courbé ſous le poids de ſa charge, il avance à grands pas vers le lieu voiſin, & trouve du ſoulagement en rêvant au gain qu'il pourroit y faire ; mais la Mort ſous la figure de deux ſquelettes, eſt venue ſubitement mettre fin à ſes peines & à ſes eſpérances. L'un des ſquelettes le tire avec force par le bras, tandis que l'autre joue derriére lui de la trompette marine. C'eſt en vain que le pauvre Colporteur montre des doigts l'endroit où ſes affairs l'appellent, cette fâcheuſe compagnie paroît vouloir lui faire prendre une autre route.

PLATE XXXIII. The Hawker.

Bending under the weight of his load, he is advancing, with a quick pace, to the neighbouring town, comforting himſelf with thinking on the gain he is to make there ; but Death, in the form of two ſkeletons, is come to put a ſudden end to his labours and his hopes. One of the ſkeletons is dragging him forcibly by the arm, while the other behind him is playing on a marine trumpet. It is in vain that the poor Hawker points with his finger to the place where his buſineſs calls him ; this diſagreeable company appears deſirous of making him take another road.

Venite ad me omnes, qui laboratis, et onerati eſtis. Matth. xi. 28.

PLANCHE XXXIV. Le Naufrage.

La Mort exerce ici ſon empire ſur un de ſes plus fertiles domaines ; elle briſe elle-même le mât d'un vaiſſeau violemment agité par la tempête, & jette tous les paſſagers dans le plus affreux déſeſpoir. On en diſtingue un ſeul placé près du mât, qui a conſervé cette tranquillité d'ame qu'une bonne conſcience accorde dans les plus grands périls aux eſprits fermes & courageux ; ſa tête a tous les traits ſous leſquels on repreſénte ordinairement Socrate.

PLATE XXXIV. The Shipwreck.

Death here is exerciſing his power on one of his moſt fertile domains. He himſelf is breaking the maſt of a ſhip violently toſſed by the tempeſt, and throws all the paſſengers into the moſt fearful deſpair. One alone we can diſtinguiſh, near the maſt, who preſerves the tranquillity of mind which, in the greateſt danger, a good conſcience yields to firm and intrepid minds ; his head has all the features with which Socrates is uſually repreſented.

Qui volunt diteſcere incidunt in tentationem & laqueum, & cupeditates multas ſtultas, & noxias, quæ demergunt homines in exitum & interitum. 1 ad Timo. vi. 9.

Cecidit in curru suo. I. CHRON. XXII

PLANCHE XXXV. Le Voiturier.

On voit ici la Mort exercer ſes bizarres fureurs ſur un char de vin que conduit un pauvre Voiturier. Sans doute que lui-même va dévenir à ſon tour le jouet de ſes caprices, & que la même cauſe qui vient d'occaſionner ſon déſeſpoir ne tardera pas à le terminer.

PLATE XXXV. The Waggoner.

We ſee Death here venting his capricious fury on a cart of wine that a poor Waggoner is conducting. Without doubt, the man himſelf will ſoon come, in his turn, to be the ſport of his caprice; and the ſame cauſe that has now produced, will ere long effectually finiſh, his deſpair.

Cæcus cæcum ducit: & ambo in foueam cadunt. Matth. xv. 14.

PLANCHE XXXVI. Le Laboureur.

Si la Mort pouvoit uſer de quelque conſidération, qu'elle claſſe de la ſociété mériteroit mieux d'en être ménagée que celle du Laboureur, ſans contredit la plus utile, la plus laborieuſe, & la plus productive des véritables richeſſes? Mais elle frappe déjà les chevaux attelés à la charrue de ce cultivateur, & cette ennemie du genre humain ne ſauroit lui porter des coups plus ſenſibles qu'en l'attaquant dans les ſources de ſa ſubſiſtance.

PLATE XXXVI. The Husbandman.

Were Death capable of conſideration, what claſs of ſociety would better deſerve to be exempted from his ravages, than the Labourers; inconteſtibly the moſt uſeful, moſt laborious, and moſt productive of real opulence? But he is now ſtriking the horſes harneſſed to this huſbandman's plough, and this enemy of the human race can ſtrike no blow more ſeverely felt, than by thus attacking it in the ſource of its ſubſiſtence.

In ſudore vultus tui veſceris pane, tuo. Gen. iii. 19.

In sudore vultus tui vescéris pane tuo.
GEN. III.

Stulte, hac nocte repetunt animam tuam. & quæ parasti, cuius erunt. LVCAE. XII.

PLANCHE XXXVII. L'AVARE.

LE caractére de l'Avare eſt rendu dans ce deſſein avec beaucoup d'énergie. Renfermé dans un caveau qui ne reçoit du jour que par une lucarne garnie d'une double grille d'épais barreaux de fer, il n'eſt occupé que de ſon cher tréſor, dont la Mort lui enlève à ſes yeux un portion très-conſidérable. Cette perte excite en lui tous les ſymptomes du plus violent déſeſpoir, & l'on voit bien que ſon or lui tient cent fois plus à cœur que la vie.

PLATE XXXVII. The MISER.

THE character of the Miſer is very forcibly expreſſed in this ſketch. Shut up in a vault, which receives the light only through a wicket, ſecured with a double grate of thick iron-bars, he is entirely taken up with his beloved treaſure, a conſiderable part whereof Death is ſnatching up before his eyes. This loſs excites in him all the ſymptoms of the moſt violent deſperation, and it plainly appears that his gold is an hundred times dearer to his heart, than his life.

Stulte, hac nocte repetunt animam tuam: & quæ paraſti, cujus erunt? Lucae xii. 20.

PLANCHE XXXVIII. Le Voleur de Grand Chemin.

Ce malheureux attaque dans une forêt une payſanne qui revient de la foire, & veut lui enlever ce quelle en rapporte; mais heureuſement pour la pauvre femme, la Mort vient à ſon ſécours, & en ſe ſaiſiſſant du Voleur elle ne prévient peut-être que de quelques jours le bourreau, qui lui auroit fait porter ſur un échaffaut la peine de ſes crimes.

PLATE XXXVIII. The Highway Robber.

This ill-fated man attacks in a foreſt, a country girl returning from the fair, and is endeavouring to take from her what ſhe is bringing from thence; but fortunately for the poor woman, Death comes to her aſſiſtance; and laying hold of the Robber, prevents, probably only by a few days, the hangman, who would have made him bear on a ſcaffold the puniſhment due to his crimes.

Quaſi agnus laſciviens, & ignorans neſcit quod ad vincula ſtultus trahatur. Prov. vii. 22.

DOMINE, vim patior: ESAIAE XXXVIII.

Ne inebriemini vino, in quo est luxuria.
EPHES. V.

PLANCHE XXXIX. Les Yvrognes.

La débauche & ſurtout les excès de la boiſſon fourniſſent ſans ceſſe à la Mort des armes puiſſantes pour exercer ſes ravages. On la voit ici qui entonne le vin à grands flots dans le gozier d'un de ces Yvrognes, & la plus groſſière crapule préſide à cette dégoutante orgie.

PLATE XXXIX. The Drunkards.

Debauchery, and above all exceſs in drinking, undoubtedly furniſh Death with powerful arms for committing his ravages. Here he appears pouring the wine in great abundance into the throat of one of theſe drunkards, and the moſt beaſtly drunkenneſs reigns in theſe diſguſting orgies.

Et nolite inebriari vino, in quo eſt luxuria. Eph. v. 18.

PLANCHE XL. Le Joueurs.

Voici une autre compagnie bien digne de la précédente; auſſi le ſort de ceux qui la compoſent eſt-il à peu près le même; il ne deſſère qu'en ce que le Diable & la Mort ſe diſputent qui des deux emportera le Joueur qui a perdu. C'eſt un combat, s'l eſt permis de le dire, auſſi effroyable que comique, d'autant plus que le ſecond Joueur, s'intéreſſant au ſort du premier, addreſſe de ferventes prières au Diable en ſa faveur; mais le troiſième fait encore mieux, & profite de ce moment de trouble & d'effroi, pour ramaſſer l'argent qui ſe trouve ſur la table.

PLATE XL. The Gamesters.

Here is another company well worthy of the former; and the fate of thoſe who compoſe it is nearly the ſame; it only differs in this, that the Devil and Death are diſputing which of them ſhall carry off the loſing Gameſter. It is a conteſt, if we may ſay ſo, frightful as well as ludicrous, ſo much the more ſo, that the ſecond Gameſter, intereſting himſelf in the fate of the firſt, is addreſſing fervent prayers to the Devil on his behalf; but the third is doing ſtill better, taking the advantage of this moment of trouble and terror, to gather in the money that is lying on the table.

Quid enim prodeſt homini, ſi mundum univerſum lucretur, animæ vero ſuæ detrimentum patiatur. Matth. xvi. 26.

Quid prodest homini si universum Mundum lucretur animæ autem suæ detrimentum patiatur.
MATTH. XVI.

Spiritus meus attenuabitur: dies mei breviabuntur: solum mihi superest sepulchrum. JOB. XVII.

PLANCHE XLI. Le Vieillard.

L'on voit ici la Mort qui conduit ſur le bord de ſa foſſe, en jouant du pſalterion, un Vieillard courbé ſous le poids des années, & parvenu au dernier dégré de la caducité. Le Vieillard ſe laiſſe emmener avec ce calme & cette tranquillité qui ſont l'apanage de la ſageſſe & les fruits d'une bonne conſcience.

PLATE XLI. The Old Man.

Here we ſee Death leading away, playing on a pſaltery, an Old Man to the brink of the grave, bent under the load of years, and verging to the laſt degree of frailty. The Old Man allows himſelf to be carried off, with that calmneſs and tranquillity, which are the effects of wiſdom, and the fruits of a good conſcience.

Spiritus meus attenuabitur, dies mei breviabuntur, & ſolum mihi ſuper eſt ſepulchrum. Job xvii. 1.

PLANCHE XLII. La Vieille.

Le viſage rechigné de cette bonne Vieille n'annonce pas la même réſignation que dans le ſujet précédent. Toute occupée à marmotter ſon roſaire, elle ne prête aucune attention au ſon du timpanon dont joue l'une de ſes conductrices. L'autre ſquelette impatient de la lenteur que la bonne Vieille met dans ſa marche, emploie les menaces & les coups pour la faire avancer.

PLATE XLII. The Old Woman.

The grim countenance of this good old Dame does not indicate the ſame reſignation as appears in the former ſubject. Wholly occupied in mumbling her roſary, ſhe pays no attention to the ſound of a dulcimer, on which one of her conductors is playing. The other ſkeleton, impatient of the ſlowneſs of the Old Woman's march, is employing menaces and blows to make her advance.

Melior eſt mors quam vita. Eccle. xxx. 17.

Melior est MORS, quam VITA.
ECCLE. XXX.

Cæcus cæcum ducat? Nonne ambo in foveam cadunt. MATTH. XV.

PLANCHE XLIII. L'Aveugle.

Ce pauvre Aveugle fuit d'un air chagrin ſon nouveau conducteur qui le mène impitoyablement par les plus mauvais chemins ; en vain veut-il éviter, en tâtonnant, les obſtacles qui s'oppoſent à ſa marche forcée ; il n'évitera pas le terme fatal où la Mort le conduit, & qui ne ſera dans le fond que celui de ſes maux.

PLATE XLIII. The Blind Man.

This poor Blind Man is following, with an air of chagrin, his new conductor, who, without pity, is leading him through wretched roads. In vain does he attempt, by groping his way, to avoid the obſtacles that oppoſe his reluctant march ; he will not avoid the fatal goal to which Death is conducting him, and which will be the only termination of his evils.

Domine vim patior. Iſaiæ xxxviii. 14.

Cæci ſunt, & duces cæcorum. Cæcus autem ſi cæco ducatum præſtet, ambo in foveam cadunt. Matth. xv. 14.

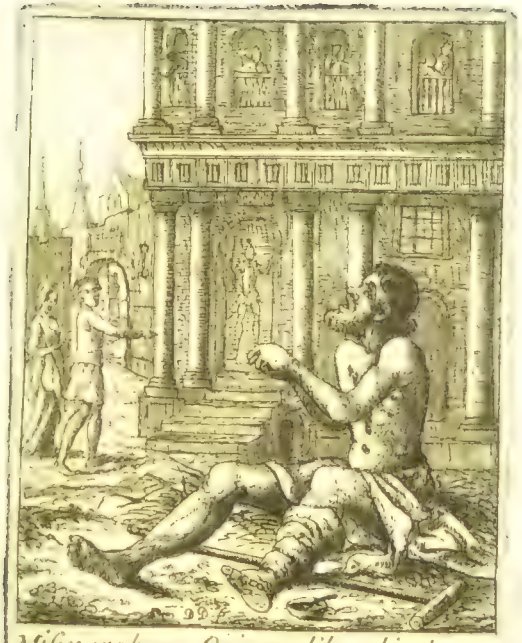
PLANCHE XLIV. Le Mandiant.

Dans l'état le plus déplorable, eſtropié, expoſé preſque nud aux injures du tems, il eſt aſſis devant la maiſon d'un homme opulent, dans laquelle il a la douleur de voir entrer pluſieurs perſonnes qui le regardent ſans ſonger à ſoulager ſes peines. La Mort non moins cruelle que bizarre, dont lui ſeul implore le ſecours, & qui pourroit faire ſon bonheur, ſourde à ſes prières, le laiſſe gémir ſous le poids des maux qui l'accablent, tandis qu'elle ſe plaît à arracher de cette vie ceux qui s'y croient heureux, ou qui y tiennent par les liens les plus puiſſans.

PLATE XLIV. The Beggar.

In the moſt deplorable ſituation, lame, and expoſed almoſt naked to the injuries of the weather, he is ſet down before a rich man's houſe, into which he has the mortification to ſee ſeveral enter, who look at him without ever thinking of relieving his diſtreſs. Death, not leſs cruel than capricious, whoſe aid alone he implores, and in whoſe power it is to make him happy, deaf to his prayers, allows him to groan under the load of evils which overwhelm him, whilſt he delights to tear from this life thoſe who think themſelves happy, or are attached to it by the ſtrongeſt ties.

Corruit in curru ſuo. Chron. xxii.



Miser ego homo. Quis me liberabit de corpore mortis huius. ROM. VII.

Homo natus de muliere, brevi vivens tempore, repletur multis miseriis: qui quasi flos egreditur, & conteritur, & fugit velut umbra. JOB XIV.

PLANCHE XLV. L'Enfant.

Si ſous le toit de la pauvreté il y a quelque conſolation, c'eſt d'avoir des enfans dont on peut eſpérer d'être un jour ſoulagé. C'eſt le cas de cette pauvre veuve, mais la Mort n'eſt point de cet avis, & vient de lui enlever le plus petit ſans le laiſſer fléchir, ni par ſes prieres ni par ſes lamentations.

PLATE XLV. The Child.

If under the roof of poverty, there is any comfort, it is in having children, by whom we may hope one day to be ſolaced. This is the caſe with this poor Widow; but Death is of a different opinion, and is come to carry off her youngeſt Child, unmoved by her prayers and lamentations.

Homo natus de muliere, brevi vivens tempore, repletur multis miſeriis: qui quaſi flos egreditur & conteritur, & fugit velut umbra. Job xiv. 1, 2.

PLANCHE XLVI. Le Fou.

La Mort l'emmène gaiement en le faiſant danſer au ſon d'une cornemuſe ; le Fou qui ne ſait pas ſans doute la cataſtrophe qui l'attend, paroit méditer une malice qui ſera vraiſemblablement la dernière.

Ce couple danſant termine la marche de cette Suite où Holbein a ſû réunir une morale ſalutaire, aux ſallies les plus gaies & les plus plaiſantes qui contraſtent ſingulierement avec la triſteſſe du ſujet.

PLATE XLVI. The Fool.

Death is leading him away gaily, making him dance to the ſound of a bagpipe. The Fool, ignorant without doubt of the cataſtrophe that awaits him, ſeems to be meditating ſome piece of miſchief, which will probably be his laſt.

This dancing couple finiſh the proceſſion, wherein Holbein has had the ſkill to unite a ſalutary moral with the gayeſt and liveliеſt ſallies that form a ſingular contraſt with the ſadneſs of the ſubject.

Quaſi agnus lasciviens, & ignorans quod ad vincula ſtultus trahatur. Prov. vii. 22.

FINIS.

Quasi aquis lasciuiens. Nil curans, nec
et quod ad vsum stultis trahatur.
PROVER. XII.

MORTALIVM NOBILITAS
LITERARIE NOVISSIMA. IN ÆTERNVM NON